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SHAKESPEARE
—
NOTES AND EMENDATIONS
—
P. A. DANIEL



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N O T E S
AND
CONJECTURAL EMENDATIONS
Of certain Doubtful Passages in
SHAKESPEARE'S PLAYS.

BY
P. A. DANIEL.

"An ill-favoured thing, sirs, but mine own."

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УРАВНОМЕРЫ

DEDICATED

TO

The Memory of Mr. William Shakespeare.

“Lord of my love, to whom in yassalage
Thy merit hath my duty strongly knit,
To thee I send this written embassage
To witness duty, not to show my wit.”

Sonnet XXVI.

P R E F A C E.

THE following Notes and Conjectural Emendations of certain Doubtful Passages in Shakespeare's Plays are the result chiefly of a careful study of the First Folio (Booth's Reprint and Staunton's Facsimile) and of the "Cambridge Shakespeare," edited by the Rev. Messrs. W. G. Clark and W. Aldis Wright. To this last valuable work, showing as it does at one glance the various readings of the old copies, and giving the results of the labours of all preceding editors and commentators, I am indebted for any appearance of research in my Notes. By its aid, also, I have been enabled to exclude from these pages much that was original to myself, but in which I found I had been forestalled by previous writers; so that now, however

small the value of my work, it has, I believe, at least the negative recommendation of containing nothing that has before been published.*

“ To blot old books and alter their contents ”

is very generally, and oftentimes not undeservedly, the reproach cast on those who undertake work of this kind; yet sometimes it is their privilege

“To unmask falsehood and bring truth to light.”

I have not the vanity to suppose that I have often achieved this happy result, and I do not believe that more than a very few of my conjectures would be accepted by any responsible editor of Shakespeare's works; indeed, were I myself in that position, it would be with fear and trembling that I should select any. Yet some few, I think, are certain; and as the conject-

* I should, however, mention that the substance of some two-thirds of my Notes on “Antony and Cleopatra” and “Cymbeline” has been admitted to the foot-notes of the Cambridge Edition, to whose Editors I did myself the honour of submitting a number of conjectural emendations shortly before the publication of their last volume.

tures of others have sometimes put me on what I believe to be the right track, so, perhaps, my attempts may assist future seekers. In this belief I submit my work to the consideration of the Shakespearian student. That it may afford him in the reading some little taste of the pleasure I have enjoyed in the writing is the best wish I can bestow upon him, and so subscribe myself, very respectfully,

His obedient servant,

P. A. DANIEL.

6, GRAY'S INN SQUARE.

In the passages under review, the text quoted is that of the First Folio, verbatim et literatim (errors excepted).

Very frequently some peculiarity of spelling or punctuation, or the mere form under which an error manifests itself, gives the clue to the right reading.

The lines, for the convenience of reference, are numbered as in the Cambridge Edition.

The numbering of the Quartos is also adopted from the Cambridge Edition.

And in any abbreviations introduced (as F. for Folio, Ff. all the Folios, Q. Quarto, Qq. all the Quartos), the plan of the Cambridge Edition has still been followed.



SHAKESPEARE:

NOTES AND CONJECTURAL EMENDATIONS

The Tempest.

ACT I. SCENE 2, LINE 269.

This blew ey'd hag, was hither brought with child.

Qy. for *blew ey'd* (blue-eyed) read *blear-eyed*.

ACT I. SCENE 2, LINES 379—386.

The last lines of Ariel's song, "Come unto these yellow sands," stand thus in the Folio :—

*Foote it featly heere, and there, and sweete Sprights beare
the burthen.* Burthen dispersedly.
Harke, harke, bowgh-wawgh: the watch-Dogges barke,
bowgh-wawgh.
Ar. Hark, hark, I heare, the straine of strutting Chanticlere
cry cockadidle-dowe.

Every reader will, I think, accept Pope's alteration of *beare the burthen* to *the burthen beare*; but there seems to be a diversity of opinion as to what that burthen is. Some

editors only give *hough-wawgh, bowgh-wawgh*, as the burthen; others the whole line, *Harke, harke, bowgh-wawgh: the watch-dogges bark, bowgh-wawgh*; and all give *cry cockadidle-dowe*, as part of Ariel's song. *Cry* seems to me to be merely a stage direction, and I would arrange the song thus:—

<i>Foote it feately heere and there,</i>	{ Burthen dispersedly.
<i>And sweete Sprights the burthen beare.</i>	
<i>Harke, harke!</i>	
<i>The watch-Dogges bark.</i>	
<i>Hark, hark, I heare</i>	
<i>The strain of strutting Chanticlere.</i>	
<i>Bowgh-wawgh.</i>	
<i>Bowgh-wawgh.</i>	
<i>Cockadidle-dowe.</i>	

The burthen heard *dispersedly* is the barking of dogs and the crowing of cocks.

ACT I. SCENE 2, LINES 107—109.

To haue no Schreene between this part he plaid,
And him he plaid it for, he needes will be
Absolute Millaine.

In second line read,—*And them he play'd it for.*

Prospero was the screen behind which the traitorous Antonio governed the people of Milan; and to remove this screen from between himself and *them* he conspired his brother's overthrow.

ACT I. SCENE 2, LINE 409.

What is't a Spirit?

The usual reading is, What is't? a Spirit? —————— in accordance

ACT II. SCENE 1, LINES 244, 245.

Whereof, what's past is Prologue; what to come
In yours, and my discharge.

In the second line, Pope changed *In yours* to *Is yours*.
Read rather, 'S *in yours*.

ACT II. SCENE 1, LINES 260, 261.

And how do's your content
Tender your own good fortune?

Why should Antonio ask Sebastian whether his content waited on a good fortune he did not possess? He is tempting him to join in an act which shall achieve that good fortune (the kingship of Naples), and to ask him whether he is satisfied already seems absurd.

To ask him if he consents to join in an action which shall secure the object of his ambition is much more to the purpose.

Read, therefore,

And how? do you consent
T' *endeav'r* your own good fortune?

Whether this reading which I propose be admitted or not, it is at least singular that so slight a change in sound and spelling should bring out from an obscure sentence a meaning so perfectly in accordance with the intention of the scene.

I have written *endeav'r* for the sake of clearness; but, just as *ever* and *whether* become *e'er* and *whe'er*, so I believe that in this instance *endeavour* would be contracted to

ende'r, in which case the alteration I propose becomes still slighter.

ACT II. SCENE 2, LINES 132, 133.

Come, sweare to that: kisse the Booke: I will furnish it anon with new
Contents: Sweare.

Has the printer here deprived Stephano of a joke? He calls his Bottle a Book, and perhaps said he would furnish it anon with new contexts.

Caliban having taken the oath, Trinculo (Lines 136, 137) commends him with,—Well drawne Monster, in good sooth.
Should we not read,—Well sworn, monster, &c.?

Caliban's song at the end of this scene seems to me to have been needlessly meddled with in modern editions. In the third line,—*Nor scrape trenchering, nor wash dish*,—Pope, on the authority of Dryden's version, cut down *trenchering* to *trencher*, and spoiled the jingle of the song.

Caliban ends by shouting, *Freedome, high-day, high-day
freedome, freedome high-day, freedome*.

Rowe—followed, I believe, by all the editors—changed the *high-day* (holyday) of the Folios to the meaningless interjection of *hey-day*!

ACT III. SCENE 1, LINES 13—15.

I forget:
But these sweet thoughts, doe euen refresh my labours,
Most busie lest when I doe it.

Folios 2, 3, and 4, for *busie lest*, have *busy least*; but do not thereby throw any light on this difficult passage. I can

make nothing of the text as it stands ; still less can I understand the interpretations that have been put upon it, or the various emendations that have been suggested and adopted, by my predecessors.

I suspect that *lest* is a misprint for *rest*.

What is it that Ferdinand *forgets* ? The punctuation of the Folios would lead us to suppose that, while thinking of his mistress, he forgets to go on with his labour ; yet Miranda, entering immediately after, begs him not to work so hard. While the thoughts of his mistress (she who makes his *labours pleasures*) throng upon him, what he really forgets is the *tedium* of his labour.

Read, therefore, and punctuate,

I forget
But (all but) these sweet thoughts—do even refresh *me* ; labour's
Most busy *rest* when I do it.

i. e. Having forgotten all but these sweet thoughts, I do even refresh myself ; labour is but a most busy kind of rest while I am engaged in it.

See "Macbeth," Act I. Scene 4, Line 44 :—*The rest is labour which is not used for you.* The converse of which exactly represents the idea which I suppose Ferdinand to express :—*The labour which is used for you is rest.*

Act III. SCENE 2, LINES 143, 144.

Trin. The sound is going away,
Lets follow it, and after do our worke.

Give this speech to Caliban. Stephano replies to it, *Lead, monster; we'll follow.* And Trinculo adds, *I'll follow.*

ACT III. SCENE 3, LINES 20, 21.

On the entrance of the *Strange shapes, bringing in a Banquet*, Sebastian exclaims,

Now I will beleuee
That there are Vnicornes—

Read,—Now I well believe.

ACT III. SCENE 3, LINE 48.

Each putter out of five for one.

The allusion here is undoubtedly to that “humour” of the age which Ben Jonson satirises in “Every Man out of his Humour;” there is, however, evidently some error in the text. Malone, adopting Thirlby’s conjecture, read, by transposition,—*of one for five*. Perhaps we should read,— Each putter out *at* five for one ; i. e. at the rate of five for every one put out.

ACT III. SCENE 3, LINES 104—106.

All three of them are desperate : their great guilt
(Like poyson giuen to worke a great time after)
Now gins to bite the spirits.

Read,—*their spirits.*

ACT IV. SCENE 1, LINES 5—7.

All thy vexations
Were but my trials of thy loue, and thou
Hast strangely stood the test.

For *strangely* read *strongly*.

ACT V. SCENE 1, LINES 27, 28.

The rarer Action is
In vertue, then in vengeance.

Qy. read,

The rarer *virtue* is
In *pardon* than in vengeance.

ACT V. SCENE 1, LINES 40—43.

(Prospero is addressing the spirits whom he has employed in his enchantments.)

—by whose ayde
(Weake Masters though ye be) I haue bedymn'd
The Noone-tide Sun, &c.

Qy. for *weak masters* read *weak min'sters*.

Two Gentlemen of Verona.

ACT II. SCENE 1, LINES 1, 2.

Speed. Sir, your Glove.

Valentine. Not mine: my Gloves are *on*.

Speed. Why then this may be yours: for this is but *one*.

NOTE.—It is evident from this that the words *on* and *one* in Shakespeare's time were pronounced alike, or so nearly alike as to render the pun in the above passage sufficiently obvious to the audience. In strong confirmation of this we

find that in almost innumerable instances in the old copies (Quartos and Folios) of Shakespeare's Plays the two words are indifferently printed one for the other. This fact is too well known to require any illustration here. I have, however, noted one or two instances in which *on* and *one* are printed for *own*:—

And wits *one* grace to grace a learned foole.

Love's Labour's Lost, V. 2, 72, Qo. 2.

Seek thy *one* ease.

Lear, III. 4, 23, Qo. 2.

While sense can keepe it *on*.

Cymbeline, I. 1, 118, Ff.

In this last instance, however, I should observe that Mr. Grant White's conjecture is my only authority for supposing that the right word would be *own*: he proposes to read, *While sense can keep it (its) own*.

Knight is of opinion that *one* was pronounced *on*. Sidney Walker admits that this was sometimes the case, but contends that it was commonly pronounced *un*, as it still is among the vulgar; instance:—*a good un, a little un*, and the like.

My own belief is that both words were pronounced as we now pronounce them in *only, alone*, and I think the following rhyming passages prove this:—

Then will two at once woo *one*

That must needs be sport *alone*.

Midsummer Night, III. 3, 118, 119.

So thanks to all at once and to each *one*

Whom we invite to see us crown'd at *Scone*.

Macbeth, last two lines.

To be exiled and *thrown*
From Leonati seat, and cast

From her his dearest *one*.

Cymbeline, V. 4, 59—61.

I have noted many other instances in Shakespeare in which the words *on, one, alone, none, gone, moan, &c.*, rhyme with each other; but, as the passage from the "Two Gentlemen of Verona" which heads this note sufficiently proves that *on* and *one* were pronounced alike, so I think that the three passages which end it suffice to show what that pronunciation really was.

ACT II. SCENE 1, LINES 68, 69.

For he beeing in loue, could not see to garter his hose; and you, beeing in loue, cannot see to put on your hose.

This passage is considered to be corrupt by the commentators, as the lover the most absorbed in his passion could hardly forget so important an article of his dress. Among other suggestions, the Cambridge Editors propose,—cannot see to put on your *shoes*; but this would be as great a piece of forgetfulness as that recorded in the text. Perhaps it should be,—cannot see to *button* your *shoes*. The change from *put on* to *button* cannot be said to be violent, and *shoes* for *hose* seems justified by Valentine's following speech:—

Belike (boy) then you are in loue, for last morning
You could not see to wipe my shooes.

ACT III. SCENE 1, LINES 185—187.

I flie not death, to flie his deadly doome,
Tarry I heere, I but attend on death,
But flie I hence, I flie away from life.

Read in first line,—to flie *is* deadly doome.

ACT IV. SCENE 4, LINES 75—78.

—she lou'd you as well
As you doe loue your Lady Silvia:
She dreames on him, that has forgot her loue,
You doate on her, that cares not for your loue.

In third line read,

She dreams on *you* that *have* forgot her love.

ACT V. SCENE 4, LINE 2.

This shadowy desart, vnfreighted woods.

For *woods* read *wood*. Either this or the alteration of Collier's MS. Corrector, I think, should be adopted :—

These shadowy, desert, unfreighted woods.

ACT V. SCENE 4, LINE 26.

How like a dreame is this? I see, and heare:

Theobald, whose reading is generally adopted, has,

How like a dream is this I see and hear!

It would be nearer the original to read,

How like a dream is this! I see and hear!

Notes of interrogation are nearly always used in the Folio for notes of exclamation.

ACT V. SCENE 4, LINES 46—51.

Read ouer Julia's heart, (thy first best Loue)
 For whose deare sake, thou didst then rend thy faith
 Into a thousand oathes; and all those oathes,
 Descended into periury, to loue me,
 Thou hast no faith left now, vnlesse thou'dst two,
 And that's farre worse than none.

Read and punctuate,—

—thou didst then *rain* thy faith
 Into a thousand oaths, and all those oaths
 Descended into perjury. To love me
 Thou hast no faith left now, unless, &c.

See “Midsummer Night's Dream,” Act I. Scene 1, Line 243:—*He hail'd down oaths*, &c.

This passage suggests yet another reading:—

—thou didst then *hail* thy faith
 Into a thousand oaths, and all those oaths
Discandied into perjury.

The words *candy* and *discandy*, in the sense of *freezing* and *thawing*, occur several times in Shakespeare.

The Merry Wives of Windsor.

ACT I. SCENE 4, LINE 113.

You shall haue *An-fooles head* of your owne.

So stands this speech of Mrs. Quickly in the Folio. All modern editors, I believe, after marking the exit of Dr.

Caius and Rugby at the end of the preceding speech, print the line thus :—

You shall have An fool's-head of your own;

meaning—what? I think there can be no doubt that the true rendering of the passage would be :—

You shall have Anne—[*Exeunt CAIUS and RUGBY*]
fool's-head of
your own.

While the Doctor is still within hearing, Mrs. Quickly continues to flatter him; as soon as he is clear off, she utters a bit of her mind. Note that *Anne* is frequently in the Folio spelt *An*, three times so in the very scene under notice, and in this particular instance is printed in italics, as are all proper names in the Folio. The dash after *An* clearly indicates a break in Mrs. Q.'s discourse.

Measure for Measure.

ACT I. SCENE 1, LINES 7—9.

Then no more remaines
But that, to your sufficiency, as your worth is able,
And let them worke.

I am inclined to think that the numerous attempts to amend this passage have been suggested, not by the text of the Folio itself, as given above, but by the alterations made in that text by the various editors. The distance of the relative from its antecedent puzzled the first editor, and he in his turn has puzzled all the rest. He supposed that *them*

referred to *sufficiency* and *worth*, whereas it refers to the *properties of government*. The Duke says:—

Of Gouernment, the properties to unfold,
Would seeme in me t'affect speech and discourse,
Since I am put to know, that your owne Science
Exceedes (in that) the lists of all aduice
My strength can give you.

He then adds:—Then no more remains (for me to say with regard to the properties of government), but that, to your sufficiency (*i. e.* betake yourself to your sufficiency), as your worth is able, and let *them* (the properties of government, the laws) work or take their course.

There are two other instances in Shakespeare in which a similar distance of the demonstrative pronoun from its noun has given rise to controversy. In “*Taming of the Shrew*,” Act I. Scene 2, Lines 131—149,—

Enter GREMIO and LUCENTIO disguised.

Gre. O very well, I have perus'd the note:
Hearke you sir, Ile have them verie fairely bound,
All booke of Loue, see that at any hand,
And see you reade no other Lectures to her:
You understand me. Over and beside
Signior Baptistas liberalitie,
Ile mend it with a Largesse. *Take your paper too,*
And let me have them verie wel perfum'd;
For she is sweeter than perfume it selfe
To whom they go to:

Capell amplified the stage direction of the Folio to — Enter Gremio, and Lucentio disguised, *with books under his arm*. But there is nothing in the text to justify this addition. If it were necessary to be minute in the stage direction it should be—Enter Gremio *with a paper in his hand*, and Lucentio disguised.—The paper was the *note* of the books with which Bianca was to be supplied, and it is this

paper of which Gremio subsequently says, *Take your paper too*, and then, thinking of the books that were noted in it, he continues, *And let me have them* (the books) *verie wel perfum'd*, &c. Modern editors, taking *them* to be the demonstrative pronoun to *paper*, have accordingly altered *paper* to *papers*.

I notice that the Cambridge Editors restore the *paper* of the Folios, believing *them* to refer to *paper*, and that the employment of the plural demonstrative pronoun in this case is merely an instance of the lax grammar of the time, which permitted the use of a plural pronoun to a singular noun, and *vice versa*.

The second instance, in my opinion, is no less conclusive. It involves, however, a slight alteration in the text. It is in "Coriolanus," Act I. Scene 9, lines 41—47:—

May these same Instruments, which you prophanè,
Neuer sound more: When Drums and Trumpets shall
I' th' field proue flatterers, let Courts and Cities be
Made all of false-fac'd soothing:
When Steele grows soft, as the Parasites Silke,
Let him be made an Ouverture for th' Warres:
No more I say, &c.

The alteration I propose is in the last two lines, thus:—

When steel grows soft as the parasite's silk,
Let 'em be made an overture for the wars
No more, I say! &c.

i. e. Let 'em (the drums and trumpets) no more be made an overture for the wars when steel grows soft, &c.

It is scarcely necessary to remark in justification of the change of *him* to *'em* that the two words are frequently confounded in the Folio.

Mr. Knight changes *him* to *them*, referring, I believe, to the drums and trumpets, but he has totally changed the punctuation of the speech and, thereby, its meaning.

It was no doubt the distance of the demonstrative pronoun from its noun, or nouns rather, in this instance which led to Tyrwhitt's strange conjecture that when steel grew soft it was to be made a *coverture* for the wars !

Act II. SCENE 2, LINES 153—155.

—prayers from preserued soules,
From fasting maides, whose mindes are dedicate
To nothing temporall.

Instead of *preserved souls*, I should like to read, *reserved souls*.

Act III. SCENE 1, LINES 78—82.

Why give you me this shame ?
Thinke you I can a resolution fetch
From flowrie tendernes ? If I must die,
I will encounter darknesse as a bride,
And hugge it in mine armes.

Qy. in second and third lines read,

Think you I *cannot* resolution fetch
For flowery tenderness ?

For, i. e. *because of*.

Much Ado about Nothing.

Act II. SCENE 3, LINES 25, 26.

—till all graces be in one woman, one woman shall not come in my grace.

I should like to read,— till all graces *come* in one woman, &c.

ACT IV. SCENE 1, LINES 249, 250.

Being that I flow in greefe,
The smallest twine may lead me.

The sense of the passage surely requires that we should change *flow* to *float*.

In the first Qo. edition (1597) of Romeo and Juliet (Act III. Scene 5), we have :—

For this thy bodie which I tearme a barke,
Still *floating* in thy euer-falling teares, &c.

ACT V. SCENE 2, LINES 88, 89.

I will liue in thy heart, die in thy lap, and be buried in thy eies.

I should like to transpose *heart* and *eyes* in this pretty sentence.

Love's Labour's Lost.

ACT I. SCENE 1, LINES 31, 32.

To loue, to wealth, to pompe, I pine and die,
With all these liuing in Philosophie.

Instead of, With all *these*, read, With all *three*, i. e. with love, wealth, and pomp.

ACT I. SCENE 1, LINES 157, 158.

But I believe, although I seeme so loth,
I am the last that will last keep his oth.

Berowne is here made to say exactly the contrary of that which he intends ; he means, of course, that he will be the last to break his oath. Some alteration in this sense seems requisite. Qy. I am the *one* that will last keep his oath.

ACT III. SCENE 1, LINES 67, 68.

No egma, no riddle, no lenuoy, no salue, in thee | male sir.

Folios 2, 3, and 4 have,—in *the male*. Most modern editions read, I know not on what authority,—*in the mail* ; meaning, I believe, *in the doctor's box*. Knight, adopting Tyrwhitt's conjecture, reads,—*in them all*. It should be, I think,—*on* or *of them all*. Tyrwhitt's conjecture makes Costard reject the *egma*, &c., because there is no salve in them, whereas he rejects them because he supposes they are all salves ; and he afterwards explains that he will have no salve, but only a plantain, for his broken shin.

ACT IV. SCENE 2, LINES 121—125.

Nath. But Damosella virgin, was this directed to you ?
Jaq. I sir from one mounser Berowne, one of the strange Queenes
Lords.

Nath. I will ouerglance the superscript, &c.

This speech of Jaquenetta's is quite wrong. Both she and Costard believed, and the humour of the plot requires

that they should believe, that the letter was from Don Armado. See her previous speech in this scene (L. 182),—"It was given me by Costard, and sent me from Don Armado."

Throughout this scene, Nathaniel the Parson and Holofernes the Pedagogue are confounded together; and this confusion has, I believe, caused the error. Read, therefore,

Hol. But, Damosella virgin, was this directed to you?

Jaq. Ay, sir.

Nath. 'Tis from one Monsieur Biron to one of the strange queen's *ladies*.

Hol. I will overglance the superscript, &c.

Sir Nath. had already overread the letter, and knew by whom it was written, and to whom directed. Holofernes has now the letter in his hand. We must suppose that Jaq. and Cost. do not hear, or do not understand, the conversation between the Parson and Pedagogue; for when, in the next scene (L. 193), they present the letter to the king, they still suppose it to be Don Armado's.—*To one of the strange queen's ladies*,—is an alteration of Theobald's, who, however, leaves the speech to Jaquenetta.

ACT IV. SCENE 3, LINES 22—25.

So sweete a kisse the golden Sunne giues not,
To those fresh morning drops vpon the Rose,
As thy eye beames, when their fresh rayse haue smot.
The night of dew that on my cheeke downe flowes.

In last two lines read,

when their fresh rays have smote
The night off dew, &c.

Act IV. SCENE 3, LINES 254—256.

O if in blacke my Ladies browes be deckt,
It mournes, that painting vsurping haire
Should ravish doters with a false aspect.

In the second line, Folios 2 and 3 have,—*an* usurping ;—
Folio 4 has,—*and* usurping. The Quartos read as above.
Qy. read,

It mourns that painting, *an* usurping *heir*,
Should, &c.

The reading of Folio 4 has, however, a good meaning ;
yet see, in favour of my suggestion, Sonnet cxxvii. :—

But now is black beauty's successive *heir*, &c. &c.

Act IV. SCENE 3, LINES 331, 332.

A Louer's eare will heare the lowest sound
When the suspicio[n]ous head of theft is stopt.

Read,—suspicio[n]ous *ear* of theft, &c.

Act IV. SCENE 3, LINE 335.

Loues tongue proues dainty, Bacchus grosse in taste.

The comma after *dainty* is properly omitted in the 2nd, 3rd, and 4th Folios. Modern editors should, I think, add an apostrophe to Bacchus (Bacchus') in order to express what I believe is the meaning of the line, *i. e.* that Love's tongue proves Bacchus' tongue to be gross in taste in comparison with his, Love's, tongue.

ACT IV. SCENE 3, LINES 340, 341.

And when Loue speakes, the voyce of all the Gods,
Make heaven drowsie with the harmonie.

To the many conjectural emendations to which this passage has given rise, add the following :—

And when Loue speakes, *his* voyce, of all the *Gods'*,
Makes heaven, &c.

ACT V. SCENE 1, LINES 130—133.

Ped. Via good-man Dull, thou hast spoken no word all this while.
Dull. Nor vnderstood none neither sir.
Ped. Alone, we will employ thee.
Dull. Ile make one in a dance, or so, &c.

The “Alone” in the Pedagogue’s (Holofernes’) second speech is usually changed to “Allons!”—I presume because the “Allons ! allons !” of Berowne’s last speech in Act III. Scene 3, is also spelt in all the old copies *alone*. Yet I think we might here read,—*All's one*, we will employ thee. Dull’s speech, which follows,—Ile make one, &c.,—would seem to favour this supposition.

Qy. If the word is “allons,” would this spelling of it (alone) be another proof of the similarity in sound of *on* and *one*? See note on “Two Gentlemen of Verona,” Act II. Scene 1, Lines 1, 2.

ACT V. SCENE 2, LINES 153—156.

Theres no such sport, as sport by sport orethrowne
To make theirs ours, and ours none but our owne.
So shall we stay mocking entended game,
And they well mockt, depart away with shame.

In third line read,

So shall we stay *of* mocking th' intended game;

meaning, we shall stay or put a stop to their intended game of mocking. The usual reading, in which a comma is placed after *stay*, must mean,—we shall *stay here* mocking the intended game, and they shall *depart away* with shame, having been well mocked. Note that a little before the Princess says :—

The effect of my intent is to cross theirs:
They do it but in mocking merriment;
And mock for mock is only my intent.

Lines 138—140.

ACT V. SCENE 2, LINES 805—810.

Ber. And what to me my Loue? and what to me?
Ros. You must be purged too, your sins are rack'd.
You are attaint with faults and perjurie.
Therefore if you my fauor meane to get,
A twelvemonth shall you spend and never rest,
But seeke the wearie beds of people sickie.

It is clear from the context that these lines should rhyme; read, therefore,

Ber. And what to me my love? and what to me?
Ross. You are attaint with faults and perjurie;
You must be purged too, your sins *to rack*.
Therefore, if you my favour *would not lack*,
A twelvemonth shall you spend and never rest,
But seek the weary beds *by sick men press'd*.

Midsummer Night's Dream.

Act I. SCENE 1, LINES 7—11.

Foure daies wil quickly steep theselues in nights
 Foure nights wil quickly dreame away the time :
 And then the Moone, like to a siluer bow,
 New-bent in heauen, shal behold the night
 Of our solemnities.

Qy. in the fourth line, instead of *behold the night*, read,—
behold the height,—sometimes spelt *hight* in the old copies.

NOTE.—I have, as a matter of course, adopted Rowe's
 emendation of *new-bent* for the *now bent* of all the earlier
 editions.

Act I. SCENE 1, LINES 200, 201.

Her. His folly, Helena, is no fault of mine.
Hel. None but your beauty ; wold that fault wer mine.

Read,—*None but your beauty's.*

NOTE.—The first line here quoted is taken from Fisher's
 Quarto ; Roberts' Quarto (same date, 1600), and the Folios,
 have,

ACT I. SCENE 1, LINES 243—245.

He hail'd downe oathes that he was onely mine ;
And when this Haile some heat from Hermia felt,
So he dissolu'd, and showres of oathes did melt.

Capell altered,—So he dissolv'd,—to,—*Lo* he dissolved.—
Read rather,—*Soon* he dissolved.

ACT I. SCENE 2, LINE 34.

This is Ercles vaine, a tyrants vaine : a louer is more condoling.

Read,—*a lover's* is more condoling.

ACT II. SCENE 1, LINES 14, 15.

I must go seeke some dew drops heere,
And hang a pearle in euery cowslips eare.

Qy. read,—some dew-drops *clear*.

ACT II. SCENE 2, LINES 80, 81.

When thou wak'st, let loue forbid
Sleepe his seate on thy eye-lid.

It is surprising that these lines should never hitherto have challenged enquiry; yet the only meaning that can attach to them as they at present stand is that, when Ly-sander awakes, Love is to forbid Sleep to occupy his (Love's or Sleep's?) seat on the eye-lid. In other words,

sleeper's eyes is clearly to make him fall in love with her whom he had hitherto contemned.

Read, therefore,

When thou wak'st, let love forbid
Keep his seat on thy eye-lid.

Forbid here has the meaning of accursed, placed under an interdict, as in "Macbeth":—

He shall live a man forbid;

and the sense of the passage is, that love, which was *forbid*, should, when the sleeper awoke, *keep his seat* or enthroned himself on his eyelid.

Compare "King John," III. 3, 45 :—Making that idiot laughter *keep* men's eyes.

ACT III. SCENE 2, LINES 36, 37.

But hast thou yet lacht the Athenians eyes
With the loue juyce, as I did bid thee doe?

Here the word *lacht* is spelt as in Roberts' Quarto, and Folios 1 and 2. Fisher's Quarto, and Folios 3 and 4, have *latcht* modernised to *latch'd*. *Lech'd* and *laced* have also been proposed. Perhaps the right word would be *hatch'd*. In Beaumont and Fletcher, it is a word of frequent occurrence, meaning generally to cover thinly, as in gilding, lacquering, varnishing, or staining.

Instance :—

—they look
For all the world like old *hatch'd* hilts;
For here and there
One might discover, where the gold was worn,
Their iron ages.

Valentinian, Act II. Sc. 2.

And in the same play, Act II. Sc. 3 :—

—swords *hatch'd* in the blood of many nations.

Again,

—thus *hatch'd* with Britain blood,
Let's march to rest, and set in gules like suns.
Bonduca, Act III. Sc. 5.

When thine own bloody sword . . .
Hatch'd in the blood of him, &c.
Custom of the Country, Act V. Sc. 5.

Unharden'd with relentless thoughts; *unhatch'd*
With blood and bloody practice.
Knight of Malta, Act II. Sc. 5.

Some other instances I have met with in which the meaning of the word is not so clear, as,

Neighbour, I see a remnant of March dust
That's *hatch'd* into your chaps.
The Prophetess, Act V. Sc. 3.

Here it would seem to bear the interpretation that Gifford gives of it, viz., to inlay.

Again,

And show thy agot and *hatch'd* chain.
The Coxcomb, Act V. Sc. 1.

Where it may mean gilt or ornamented.

Again,

Why should not I
Dote on my horse well trapt, my sword well hatch'd?

In these two instances, I presume the word must mean ornamented.

In Shakespeare himself we have instances of the use of this word :—

—follie in Wisedome *hatch'd*.
Love's Labour's Lost, Act V. Sc. 2.

i. e. folly masked in wisdom.

As venerable Nestor, *hatch'd* in silver.
Troilus and Cressida, Act I. Sc. 3.

i. e. Nestor thinly covered with his silver hair.

The *unhatch'd* rapier with which Sir Andrew Ague-cheek was dubbed a knight, and which Pope altered to *unhack'd*, means, of course, the *unbloodied* rapier.

See "Twelfth Night," Act III. Sc. 4, Line 224.

ACT IV. SCENE 1, LINES 92, 93.

Then my Queene in silence sad,
Trip we after the nights shade.

Qy. for,—silence sad,—read,—silence staid.

ACT V. SCENE 1, LINES 76—81.

No, my noble Lord,
It is not for you. I haue heard it ouer,
And it is nothing, nothing in the world;
Vnlesse you can finde sport in their intents,
Extreamely stretcht, and cond with cruell paine,
To doe you service.

These lines are here arranged as by Rowe. The Qq. and Ff. make two lines of the first two and a half, ending *heard* and *world*.

Johnson, unable to understand the passage, supposed a line lost after *intents*. Knight prints the line, *Unless intents*, in parentheses.

Qy. arrange and read thus :—

No, my noble lord, it is not for you,
Unless you can find sport in their intents
To do you service. I have heard it o'er,
And it is nothing, nothing in the world,
Extremely stretch'd and conn'd with cruel pain.

ACT V. SCENE 1, LINES 220, 221.

Then know that I, one Snug the Joyner am
A Lion fell, nor else no Lions dam.

Qy. read,

Then know that I *am* Snug the joiner *in*
A Lion-fell, or else a Lion's skin.

A Lion's fell was the conjecture of Mr. Barron Field, adopted by Knight and Dyce. Mr. Singer's reading, however, a *Lion-fell*, seems nearer the original.

Merchant of Venice.

ACT II. SCENE 9, LINES 46-49.

How much low pleasantry would then be gleaned
From the true seede of honor? And how much honor
Pickt from the chaffe and ruine of the times,
To be new varnished.

In the first line, the word *pleasantry* is correctly given in the Quartos, *peasantry*. In the second, the note of interrogation, as usual, stands for a note of admiration.

Johnson's conjecture that the words *gleaned* in the first line and *Pickt* in the third should be transposed gives the sense of the passage, if by *pick'd* we understand *weeded out*. I suspect, however, that *gleaned* may have been written in the margin as an alternative to *pick'd*, and that we should read,—

How much low peasantry would then be *fann'd*
From the true seed of honour! and how much honour
Gleaned from the chaff, &c. &c.

The following lines from "Troilus and Cressida," Act I. Scene 3, are to the point:—

Distinction, with a broad and powerful fan,
Puffing at all, winnows the light away;
And what hath mass or matter, by itself
Lies rich in virtue and unmingled.

ACT III. SCENE 2, LINES 30, 31.

There may as well be amitie and life,
'Tweene snow and fire, as treason and my loue.

Read,—amity and *lief*.

ACT III. SCENE 2, LINES 158-160.

—but the full summe of me
Is sum of nothing: which to terme in grosse,
Is an unlessoned gирle, vnschool'd, vnpractiz'd.

Read,—which to *sum* in gross,—in second line.

ACT III. SCENE 2, LINES 243, 244.

Gratiano.

We are the Jasons, we haue won the fleece.
Salerio. I would you had won the fleece that hee hath lost.

Shakespeare does not stick at a pun even on serious occasions; indeed, the pun was considered a legitimate ornament of the literature of the age. Salerio brings the news that all Antonio's ships have been lost, and here, I believe, puns on the words *fleece* and *fleets*. Qy. print *fleets*, in future, in Salerio's speech.

As You Like It.



ACT II. SCENE 7, LINES 70, 71.

Why who cries out on pride,
That can therein taxe any priuate party.

Qy. read,

That can therein *be tax'd of* any private party.

ACT II. SCENE 7, LINES 191, 192.

If that you were the good Sir Rowlands son,
As you have whisper'd faithfully you were.

For *were*, in both lines, read, *are*. The similarity in sound of *you are* (pronounced, *you air*) and *you were*, I suppose to have occasioned this misprint.

ACT IV. SCENE 1, LINE 131.

Men are Aprill when they woe, December when they wed.

Read,—when *they're* wed.

ACT V. SCENE 4, LINES 65, 66.

—bear your bodie more seeming Audry.

No editor, I presume, would venture to alter *seeming* in the above phrase; but the following passages may suggest a doubt whether we have the right word:—

—she, with pretty and with *swimming* gait.

Midsummer Night's Dream, Act II. Sc. 2.

Where be your ribbands, maids? *Swim* with your bodies,
And carry it sweetly, and deliverly.

Beaumont and Fletcher, *Two Noble Kinsmen*,
Act III. Sc. 5.

—Carry your body *swimming*.

Massinger, *The Bondman*, Act III. Sc. 3.

Come hither, ladies, carry your bodies *swimming*.

Massinger, *A Very Woman*, Act III. Sc. 5.

The following passage from Steele's "Tender Husband," Act III. Scene 1, may be interesting as showing the sense in which the phrase was understood at a later period:—"Your arms do but hang on, and you move perfectly upon joints, not with a *swim* of the whole person."

Taming of the Shrew.

ACT I. SCENE 2, LINES 145, 146.

Take your paper too,
And let me haue them verie wel perfum'd.

See note on "Measure for Measure," I. 1, 7-9.

ACT III. SCENE 2, LINES 163, 164.

But after many ceremonies done,
Hee calls for wine.

For *many ceremonies*, read,—*marriage ceremonies*.

NOTE.—In Folio 1, this speech is printed as prose, the word *many* being divided; *ma-* ending one line, and *ny* beginning the next.

ACT IV. SCENE 2, LINES 73—76.

Ped. Trauaille you farre on, or are you at the farthest?
Sir at the farthest for a weeke or two,
But then up farther, and as farre as Rome,
And so to Tripolie, if God lend me life.

All's Well that Ends Well.

ACT I. SCENE 1, LINES 60, 61.

Be checkt for silence,
But neuer tax'd for speech.

Qy. transpose *checkt* and *tax'd*.

ACT II. SCENE 3, LINES 217, 218.

Par. Well, I shall be wiser.

Laf. Eu'n as soone as thou can'st, for thou hast to pull at a smacke
a'th contrarie.

Read,—*too full a smack.*

And further on in the same speech, lines 221—223 :—

I haue a desire to holde my acquaintance with thee, or rather my
knowledge, that I may say in the default, he is a man I know.

Read,—in *thy* default,—*i. e.* in thy absence.

ACT III. SCENE 4, LINES 41, 42.

My heart is heauie, and mine age is weake;
Greefe would haue teares, and sorrow bids me speake.

[*Ezeunt.*]

It seems odd that, her sorrow bidding the Countess to
speak, she should thereupon leave the stage.

Qy. read in second line, omitting *and* :—Sorrow *forbids* me speak.—Compare:—

My tongue-tied sorrows.
3 Hen. VI., III. 3, 22.

The grief that does not speak.
Macbeth, IV. 3, 209.

Death, that hath ta'en her hence to make me wail,
Ties up my tongue and will not let me speak.
Romeo and Juliet, IV. 5, 32.

The killing griefs that dare not speak.
Webster, *Vittoria Corombona*.

And sorrow stops the passage of my speech.
Marlowe, *Tamburlaine*, Act III. Sc. 2.

ACT III. SCENE 6, LINES 82—84.

—he will steale himselfe into a man's fauour, and for a weeke escape a great deale of discourses, but when you finde him out, you haue him euer after.

Read,—but when you find him *once*, you have him ever after.

ACT IV. SCENE 3, LINES 28, 29.

Not till after midnight: for he is dieted to his houre.

Dietet: qy. *tied*.

ACT V. SCENE 3, LINES 306, 307.

—this it sayes,
When from my finger you can get this Ring,
And is by me with childe, &c. This is done.

Read,—“ And *are* by me with child ”—*and* this is done.

NOTE.—*Are* is a correction by Rowe.

Twelfth Night; or, What you Will.

ACT I. SCENE 1, LINES 9—13:

O spirit of Loue, how quicke and fresh art thou,
 That notwithstanding thy capacitie,
 Receiueth as the Sea. Nought enters there,
 Of what validity, and pitch so ere,
 But falles into abatement, and low price.

Qy. In third line read,—Nought enters *thee*.
 The usual reading of this passage, originating with
 Rowe, I believe, is:—

That notwithstanding thy capacity
 Receiveth as the sea, nought enters there, &c. &c.

ACT I. SCENE 1, LINES 30—32.

— all this to season
 A brothers dead loue, which she would keepe fresh
 And lasting, in her sad remembrance.

Read, in second line,—*A dead brother's love*.

ACT I. SCENE 4, LINES 39—41.

Ile do my best
 To woe your Lady: yet a barrefull strife,
 Who ere I woe, my selfe would be his wife.

Read,—[aside] yet (*Ah! barful strife!*).

ACT I. SCENE 5, LINES 216—218.

—but we will draw the Curtain, and shew you the picture.
Looke you sir, such a one I was this present.

Read,—such a one, I, *as this presents*,—meaning, I am such a one as this picture (her own face), which I now un-veil, presents to your view.

ACT II. SCENE 5, LINES 55, 56.

I frowne the while, and perchance winde up my watch, or play with my some rich Jewell.

Qy. read,—or play with my *handsome* rich jewel.

No doubt, as “Count,” Malvolio would have worn a handsome rich jewel, the insignia of his nobility, suspended from his neck.

See, for instance, the jewel of the Emperor Charles V. in Shaw’s “Dresses and Decorations of the Middle Ages.”

ACT II. SCENE 5, LINE 156.

Therefore in my presence still smile, deero my sweete, I prethee.

Is this a misprint for, *dear, O my sweet?* All modern editions, following the reading of the 2nd, 3rd, and 4th Folios, have, *dear my sweet.*

ACT V. SCENE 1, LINES 104, 105.

Duke. Still so cruel?

Olivia. Still so constant Lord.

Read,

Duke. Still so cruel, *Lady?*

Olivia. Still so constant, Lord.

ACT V. SCENE 1, LINES 192, 193.

Then he's a rogue, and a passy measures panyn: I hate a drunken rogue.

Read,—Then he's a rogue, and 'a passes measure, pay-nim!—I hate a drunken rogue.

Even Sir Toby may be considered entitled to declare that a fellow whose "eyes are set at eight i' the morning" passes all measure.

The reading of Folios 2, 3, and 4,—*Then he's a rogue after a passy measures Pavin*,—is clearly a blundering attempt to improve a corrupt passage. Most editors, however, seem to have preferred exercising their ingenuity on the second rather than on the first error. Pope seems to have been nearest the mark when he read, with the first Folio for his guide,—*and a past-measure painim*.

Winter's Tale.

ACT I. SCENE 2, LINES 304—306.

—Were my Wiues Liver
Infected (as her life) she would not live
The running of one Glasse.

Read,

Were my wife's *life*
Infected as her *liver*, she would not, &c.

ACT II. SCENE 3, LINES 59, 60.

Paulina. Good Queene (my Lord) good Queene,
 I say good Queene,
 And would by combate, make her good so, were I
 A man, the worst about you.

Qy. in third line read,—*make it good too.*

ACT III. SCENE 2, LINES 40, 41.

For Life, I prize it
 As I weigh Griefe (which I would spare).

Qy. instead of *grief*, read *speech* or *breath*.

ACT III. SCENE 1, LINES 57—59.

More then Mistresse of,
 Which comes to me in name of Fault, I must not
 At all acknowledge.

Qy. read,—

More than *my distress*,
 Which comes, &c.

ACT III. SCENE 3, LINES 21—26.

I neuer saw a vessell of like sorrow
 So fill'd, and so becomming . . .

 her eyes
 Became two spouts.

Qy. read in second line,—*and so o'er-brimming.*

NOTE.—Collier adopts the reading of his MS. Corrector,—*o'er-running*. This, or the reading I have suggested, seems necessary for the sense.

Act IV. SCENE 4, LINES 7—16.

Your high selfe

The gracious marke o' th' Land, you have obscure'd
With a Swaines wearing : and me (poore lowly Maide)
Most Goddess-like prank'd vp : But that our Feasts
In euery Messe, haue Folly; and the Feeders
Digest [it] with a Custome, I should blush
To see you so attyr'd : Sworne I thinke,
To shewe my selfe a glasse.

Flo. I blesse the time

When my good Falcon, made her flight a-crosse
Thy Fathers ground.

Read last lines thus,—

—I should blush
To see you so attired : swoon, I think,
To show myself.

Flo. Ah ! lass, I bless the time
When, &c.

NOTE.—[it] in line six is supplied from Folios 2, 3, 4.
Swoon is a conjecture of Theobald's, who, however, proposed
to read,—*Swoon, I think, to see myself i' the glass.*

Act IV. SCENE 4, LINES 151—153.

I thinke you haue
As little skill to feare, as I haue purpose
To put you to't.

Qy. for *skill*, read *call*.

Act IV. SCENE 4, LINES 157, 158.

Nothing she do's, or seemes
But smacks of something greater then her selfe.

Qy. read,

Nothing she does *but* seems
Or smacks, &c.

The reading of Collier's MS. Corrector is, however, to my mind preferable :

Nothing she does or *says*
But smacks, &c.

ACT IV. SCENE 4, LINES 704—707.

Let me haue no lying ; it becomes none but Trades-men, and they often giue us (Souldiers) the Lye, but wee pay them for it with stamped Coyne, not stabbing Steele, therefore they doe not giue us the Lye.

Read,—But we pay them for it, *not* with stamped coin,
but stabbing steel.

[He's a soldier; and for one to say a soldier lies, is stabbing.
Othello, Act III. Sc. 4, Line 5.]

ACT IV. SCENE 4, LINES 776—778.

Close with him giue him Gold ; and though Authoritie be a stubborne Beare, yet hee is oft led by the Nose with Gold.

Read,—*for* though authority.

King John.

ACT V. SCENE 6, LINES 12, 13.

—thou and endless night
Haue done me shame.

The usual reading for *endles night* (*endlesse*, F. 2 and 3; *endless*, F. 4) is Theobald's adoption of Warburton's conjecture, *eyeless night*. Qy. *cand'less night*: the candles of the night, the stars, is a common expression with Shakespeare.

Richard the Second.

ACT II. SCENE 2, LINES 39, 40.

But what it is, that is not yet knowne, what
I cannot name, 'tis namelesse woe I wot.

Read,

But what it is—that is not yet known what—
I cannot name; 'tis nameless woe, I wot.

ACT II. SCENE 2, LINES 56, 57.

Why haue you not proclaim'd Northumberland
And the rest of the revolted faction, Traitors?

This, which is the reading of F. 1 and 2, and Qo. 2 to 5,
does not seem to require any alteration ; but if the reading
of Qo. 1,

And all the rest revolted faction traitors ?
is to be adopted, it might be necessary to alter to,
And all the rest revolted, *factions*, traitors ?

ACT II. SCENE 3, LINES 69, 70.

Bark. My Lord of Hereford, my Message is to you.
Bull. My Lord, my Answere is to Lancaster.

Malone pointed this second line thus,—
my answer is—to Lancaster.

It would be better thus,—
my answer is to—Lancaster.

ACT II. SCENE 3, LINE 170.

Nor Friends, nor Foes, to me welcome you are.

Read,—*Or friends or foes, &c.*

ACT III. SCENE 3, LINES 10—15.

North. Your Grace mistakes: onely to be briefe,
Left I his Title out.

York. The time hath beene,
Would you have beeene so briefe with him, he would
Haue beeene so briefe with you, to shorten you,
For taking so the Head, your whole heads length.

Bull. Mistake not (Vnkle) further then you should.

In last line of York's speech, instead of, *For taking so,*
read,—*Mistaking so.*

ACT IV. SCENE 1, LINES 148, 149.

Preuent it, resist it, and let it not be so,
Lest Child, Childs Children cry against you, Woe.

Qy. read,—*Lest child's child's children, &c.*

NOTE.—The first line is usually given as altered by Pope:
—*Prevent, resist it, let it not be so.*

ACT V. SCENE 3, LINES 6—9.

For there (they say) he dayly doth frequent,
With vnrestrained loose Companions
Euen such (they say) as stand in narrow Lanes,
And rob our Watch, and beat our passengers.

So Ff. and Q. 5; the rest transpose in last line *rob* and *beat*, which gives the sense; it would, I think, read better to transpose *watch* and *passengers*, thus:—

And rob our passengers and beat our watch.

Henry the Fourth. First Part.

Act I. SCENE 2, LINES 23, 24.

—let not us that are Squires of the Nights bodie, be call'd
Theeues of the Dayes beautie.

Read,—Let not us that are Squires of the *Night's beauty*
be called Thieves of the *Day's booty*.

NOTE.—*Day's booty* is an alteration of Theobald's.

Act I. SCENE 3, LINE 46.

With many Holiday and Lady tearme.

Folios 2, 3, and 4 have *terms*, the usual reading.
Qy. With many a Holiday and Lady term.

Act V. SCENE 1, LINES 12, 13.

And made us doffe our easie Robes of Peace
To crush our old limbes in ungente Steele.

Qy. read,—in *uneasy* steel. Note that Qos. 6, 7, and 8
have,—

—our old *uneasie* lims in ungente steele.

Henry the Fourth. Second Part.

ACT I. SCENE 1, LINES 97—99.

The Tongue offends not, that reports his death:
And he doth sinne that doth belye the dead:
Not he, which sayes the dead is not alive.

I should like to read in the second line,—*Only he sins*
that doth belie the dead.

ACT I. SCENE 1, LINES 187—189.

'Tis more then time: And (my most Noble Lord)
I heare for certaine, and do speake the truth:
The gentle Arch-bishop of Yorke is vp
With well appointed Powres.

In the second line the Qo. has,—and *dare* speak the truth.
Read,—and *dare* speak *for* truth.

ACT II. SCENE 2, LINES 124, 125.

Poins. My Lord, I will steepe this Letter in Sack, and make him eate it.
Prince. That's to make him eate twenty of his Words.

I think the Prince's jest would have been more satisfactorily accounted for had Poins said,—and make him eat it *and his word.*

ACT II. SCENE 4, LINE 215.

—little tydie Bartholomew Bore-pigge.

Modernise to *tiddy*, not *tidy*.

ACT IV. SCENE 2, LINE 19.

Prince John, addressing the Archbishop of York, says that he is

To us, th' imagine Voyce of Heauen it selfe.

Read,—*the imaged voice*. The usual reading (Rowe's) is *the imagined voice*.

NOTE.—For *Heauen it selfe*, the Quarto has,—*God himself*.

ACT V. SCENE 2, LINES 73, 74.

I then did use the Person of your Father:
The Image of his power, lay then in me.

Qy. transpose *Person* and *power*.

Henry the Fifth.

ACT I. SCENE 2, LINES 136—139.

*We must not onely arme t'inuade the French,
But lay downe our proportions, to defend
Against the Scot, who will make roade vpon vs,
all auantages.*

ACT I. SCENE 2, LINES 269—271.

We neuer valew'd this poore seate of England,
And therefore liuing hence, did giue our selfe
To barbarous licence.

I fancy a line has been lost after *England*. Something of this kind is wanting to complete the sense of the passage :—

We never valued this poor seat of England,
But as the footstool to our throne of France;
And therefore, &c.

NOTE.—Keightley's conjecture of *thence* for *hence*, in second line, should be adopted.

Act III. SCENE 3, LINES 3—5.

Therefore to our best mercy giue your selues,
Or like to men proud of destruction,
Defie vs to our worst.

Qy. read,—proud to destruction.

Act III. SCENE 7. (Scene IX., *Pope*; Scene VI., *Dyce*.)

Enter the CONSTABLE OF FRANCE, the LORD RAMBURS, ORLEANCE, DOLPHIN, with others.

In this and subsequent scenes a personage called Dolphin or Dauphin takes a prominent part; but no editor of Shakespeare (as far as I know) has ever explained who he was, nor is he ever included in the list of *Dramatis Personæ*. It seems to have been supposed that he was the Dauphin of France, although at the end of Act III. Scene 5, we are expressly informed that Lewis the Dauphin was to remain with his father in Rouen. Mr. Johnes, in a note to his translation

of Monstrelet's Chronicle, was, I believe, the first to point this out ; but he does not seem to have attracted the attention of any of Shakespeare's editors. I think there can be no doubt that Sir Guichard Dauphin, Great Master of France, was the personage intended by Shakespeare. See his name in the list of those slain in the battle, Act IV. Scene 8, Line 89. With the Chronicles, which he has so faithfully followed, before him, it is impossible to suppose that Shakespeare could have confounded Sir Guichard with the Dauphin of France, and future editors would do well, therefore, to include him in the list of *Dramatis Personæ*.

ACT V. SCENE 1, LINE 6.

—which you and yourselfe, and all the World know to be, &c.

Read,—*you yourself*.

Henry the Sixth. Second Part.

ACT I. SCENE 4, LINES 40, 41.

Lay hands vpon these traytors, and their trash:
Beldam I thinke we watcht you at an ynch.

Qy. read,—*we've catch'd you in the nick, or at the nick.*
Yet see Green's “Friar Bacon and Friar Bungay,”—we
are all ready *at an inch*. Green probably had a hand in
this play.

ACT III. SCENE 3, LINES 20—23.

Oh beate away the busie medling Fiend,
That layes strong siege vnto this wretches soule
And from his bosome purge this blacke dispaire.

In the second line I should like to adopt Capell's conjecture,—*his wretched soul*; and in the third I would read,
—*his black despair*.

Henry the Sixth. Third Part.

—
ACT II. SCENE 5, LINES 9, 10.

Sometime, the Flood preuailes; and then the Winde:
Now, one the better: then, another best.

Qy. read,—*then the other best*.

Richard the Third.

—
ACT I. SCENE 2, LINES 29—32.

Come now towards Chertsey with your holy Lode,
Taken from Paules, to be interred there.
And still as you are weary of this (*the, Qq.*) waight,
Rest you, whiles I lament King Henries Coarse.

These last two lines, I fancy, should form a rhyming couplet; read, therefore,—King Henry's *fate*.

ACT IV. SCENE 4, LINES 75—78.

Earth gapes, Hell burnes, Fiends roare, Saints pray,
 To haue him sodainly convey'd from hence :
 Cancell his bond of life, deere God I pray,
 That I may live and say The Dogge is dead.

This surely should be a rhyming passage. The Qos. supply the rhyme for the second line, reading,—conveyed *away*. The repetition of *pray* in the third line cannot be right ; read, therefore,—dear God, I *plead*. Read also with the Quartos in last line,—live *to say*.

Henry the Eighth.



PROLOGUE, LINES 27—29.

Thinke you see them Great,
 And follow'd with the generall throng, and sweat
 Of thousand Friends.

Qy. read,—the general throng and *suite*.

ACT II. SCENE 4, LINES 69—73.

Qu. Sir, I am about to weepe ; but thinking that
 We are a Queene (or long haue dream'd so) certaine
 The daughter of a King, my drops of teares,
 Ile turne to sparkes of fire.

Read,—Sir, I *was* about to weep, &c.

ACT III. SCENE 2, LINES 342—344.

To forfeit all your Goods, Lands, Tenements,
Castles, and whatsoeuer, and to be
Out of the Kings protection.

If Theobald's alteration of *Castles* to *Chattels* is to be adopted, I would alter still further, and read,—*And chattels whatsoever.*

ACT V. SCENE 1, LINES 117—121.

My Lord, I look'd
You would haue giuen me your Petition, that
I should haue tane some paines, to bring together
Your selfe, and your Accusers, and to haue heard you
Without indurance further.

Read in last line,—*While out of durance, further.*

The object of the Council being to imprison Cranmer before calling the witnesses against him, the King naturally supposes that the Archbishop would desire to be heard while enjoying the advantages of liberty—*while out of durance.*

ACT V. SCENE 4, LINES 52, 53.

—when sodainly a File of Boyes behind 'em, loose shot, deliuier'd such a showre of Pibbles, that, &c.

Qy. read,—*loos'd* shot and deliver'd, &c. : *loos'd* shot, i. e., let fly.

See Sidney Walker's “Criticisms on Shakespeare,” vol. ii. p. 61, Art. LXII., “Final *d* and final *e* confounded”—in which, says Lettsom, “he has shown how frequently old copies confound the *e* and *d*, particularly at the ends of words.”

Troilus and Cressida.

ACT I. SCENE 1, LINES 97—100.

Between our Ilium, and where Shee recides
Let it be cald the wild and wandering flood,
Our selfe the Merchant, and this sayling *Pandar*,
Our doubtfull hope, our conuoy and our Barke.

In second line, qy. for *wild* read *wide*; and in third line, for *this sayling Pandar*, read, *this railing Pandar*. Note that in the dialogue which precedes this soliloquy Pandarus has professed himself angry with Troilus. See also Line 92 : —*And he's as tetchy to be woo'd to woo*, &c.

ACT I. SCENE 3, LINES 62—64.

Ulysses praises the speeches of Agamemnon and Nestor,

— which were such,
As Agamemnon and the hand of Greece
Should hold vp high in Brasse, &c.

This speech is a difficult one. Would it at all help to read, instead of *and the hand of Greece*,—*as the hand of Greece*?—Agamemnon being chief commander.

ACT I. SCENE 3, LINE 114.

Strength should be Lord of imbecility.

... having fallen in

one read,—Strength should be *law'd* of imbecility, *i.e.*, have laws imposed on it by imbecility? See Sonnet LXVI. :—

And strength by limping sway disabled,
And folly, doctor-like, controlling skill.

ACT I. SCENE 3, LINES 256, 257.

Trumpet blow loud,
Send thy Brasse voyce through all these lazie Tents.

Qy.—*Sound thy brass voice, &c.*

ACT III. SCENE 1, LINES 31, 32.

—*the mortall Venus, the heart bloud of beauty, loues inuisible soule.*

The term *invisible* applied to Helen seems doubtful. Hanmer altered to *love's visible soul*. Qy. read, by transposition,—*invisible love's soul*; or, perhaps,—*love's indivisible soul.*

ACT III. SCENE 3, LINES 120—123.

—*who like an arch reuerb'rate
The uoyce againe ; or like a gate of steele,
Fronting the Sunne, receiuies and renders backe
His figure, and his heate.*

Qy. read in second line,—*a glass of steel.*

ACT III. SCENE 3, LINES 293, 294.

Achil. Why but he is not in this tune, is he?
Ther. No, but he's out a tune thus.

In the first speech read,—*not thus in tune.*

And in the following lines, 294—297,—

What musicke will be in him when Hector has knockt out his
braines, I know not: but I am sure none, vnlesse the Fidler Apollo get
his sinewes to make catlings on.

In this speech, instead of—but *I am sure none*, read,—but *I
fear none*. Or, adopting Rowe's alteration in the first line,
read,—What music *he will be in* when Hector, &c., I know
not; but I am sure none *will be in him*, unless, &c.

ACT IV. SCENE 4, LINES 94—96.

And sometimes we are duuels to our selues,
When we will tempt the frailtie of our powers,
Presuming on their changefull potencie.

Read,—*changeless* potency.

ACT V. SCENE 8, LINES 19, 20.

My halfe supt Sword, that frankly would haue fed,
Pleased with this dainty [bait], thus goes to bed.

Qy. for *Pleased* read '*Peased* (appeased).

NOTE.—[*bait*] is the reading of Qo.; F. 1 has *bed*, F. 2,
bit, and F. 3 and 4, *bit*.

Coriolanus.

ACT I. SCENE 9, LINE 46.

Let him be made an Overture for th' Warres.

See note on "Measure for Measure," ACT I. Scene 1,
Lines 7—9.

ACT I. SCENE 10, LINES 20—22.

—nor Phane, nor Capitoll,
The Prayers of Priests, nor times of Sacrifice :
Embarquements all of Fury,—

Qy. for *Embarquements* read *Embankments*.

NOTE.—Hanmer has *Embankments*; Warburton, *Embarr-*
ments; Heath proposes *Embarggments*.

ACT II. SCENE 2, LINES 124—126.

Com. — rewards his deeds
With doing them, and is content
To spend the time, to end it.
Menen. Hee's right noble, &c.

End Cominius' speech at *content*, and give the rest to
Menenius, thus:—

Com. — rewards his deeds
With doing them, and is content.
Menen. We spend the time. To end it,
He's right noble, &c.

ACT III. SCENE 1, LINE 66.

For the mutable rank-sented Meynie, &c.

Read,—For *their* mutable rank-scented Meynie, &c., *i. e.*, the mutable, rank-scented following of the Tribunes.

NOTE.—On the authority of F. 4, modern editors have altered (very improperly, I think) *meynie* to *many*.

ACT III. SCENE 2, LINES 29—31.

I haue a heart as little apt as yours,
But yet a braine, that leades my vse of Anger
To better vantage.

Qy.—a heart as *tickle-shaped* as yours.

ACT III. SCENE 3, LINES 25—27.

— he hath been vs'd
Euer to conquer, and to haue his worth
Of contradiction.

Qy.—and to *heat* his *wrath* *On* contradiction.

NOTE.—Have his *wroth* Of contradiction,—is a conjecture of Becket's.

ACT IV. SCENE 1, LINES 31—33.

Your Sonne
Will or exceed the common, or be caught
With cautious baits and practice.

Qy. read,—Will *nor* exceed the common, *nor* be caught.

ACT IV. SCENE 5, LINES 112—117.

Know thou first,
 I lou'd the Maid I married : neuer man
 Sigh'd truer breath. But that I see thee heere
 Thou Noble thing, more dances my rapt heart,
 Then when I first my wedded Mistress saw
 Bestride my Threshold.

Read first line thus,—Know, thou first ! *i. e.*, thou first of men. Aufidius addresses Coriolanus throughout in superlatives,—“ All noble Marcius !” “ Thou noble thing !” “ Thou Mars !” “ Most absolute sir.” Compare Act IV. Scene 1, Line 33, where Volumnia addresses Coriolanus as “ My *first son.*”

ACT IV. SCENE 5, LINES 208—210.

But when they shall see sir, his Crest vp againe, and the man in blood, they will out of their Burroughs (like Conies after Raine) and reuell all with him.

Qy. for *reuell* in last line, read *ravel*.

ACT IV. SCENE 7, LINES 48—53.

But he ha's a merit
 To choake it in the vtt'rance : So our Vertue,
 Lie in th' interpretation of the time,
 And power vnto it selfe most commendable,
 Hath not a Tombe so evident as a Chaire
 T' extoll what it hath done.

Qy. read this passage thus :—

But he has a merit
 To choke it in the utterance : so our virtue
Lives in th' interpretation of the time,
 And, *howe'er* unto itself most commendable,
 Hath not a tomb so evident as a *care*
 T' extol what it hath done.

NOTE.—F. 2, 3, and 4, for *virtue*, have *virtues*. Collier's MS. Corrector changes *Lie* to *Live*, and Mitford first conjectured that *chaire* should be *care*. Taken as a whole, however, the reading I suggest has not, I believe, been proposed before. The following passages may be quoted by way of illustration :—

“All’s Well that Ends Well,” Act I. Scene 3, Lines 5—7:

For then we wound our modesty and make foul the clearness of our deservings, when of ourselves we publish them.

“Troilus and Cressida,” Act II. Scene 3, Lines 149—152 :

He that is proud eats up himself: pride is his own glass, his own trumpet, his own chronicle; and what ever praises itself but in the deed, devours the deed in the praise.

Act III. Scene 3, Lines 96—102:—

That man, how dearly ever parted
How much in having, or without or in,
Cannot make boast to have that which he hath,
Nor feels not what he owes, but by reflection;
As when his virtues shining upon others
Heat them, and they retort that heat again
To the first giver.

Act V. SCENE 1, LINES 25—28.

He could not stay to picke them, in a pile
Of noysome musty Chaffe. He said, 'twas folly
For one poore graine or two, to leave vnburnt
And still to nose th' offence.

Qy. read in third line,—leave ‘t unburnt, *i. e.*, the pile of musty chaff. You may “nose” an offence; but you can only burn that which produces it.

ACT V. SCENE 1, LINES 67—69.

What he would do
He sent in writing after me : what he would not,
Bound with an Oath to yield to his conditions.

Qy. read,

What he would do,
What he would not, *he'd send* in writing after me :
He was bound with an Oath to yield to *no* conditions.

ACT V. SCENE 3, LINES 65—67.

—chaste as the Isicle
That's curdied by the Frost, from purest Snow,
And hangs on Dians Temple.

Qy. for *curdied* read *candied*.

Titus Andronicus.

ACT III. SCENE 1, LINES 282, 283.

And Lavinia thou shalt be employd in these things :
Beare thou my hand sweet wench betweene thy teeth.

In the first line the Quartos have, — employd in these
Armes.

Omit, with F. 2, 3, and 4, *And*, and read :—

Lavinia, thou shalt be employed : in these *arms*
Bear thou my hand, sweet wench, between thy *teats*.

The notion of Lavinia carrying off her father's dead
hand in her mouth, like a dog, seems too revoltingly ludi-
crous even for the author of this bloody drama.

ACT IV. SCENE 2, LINES 120, 121.

Looke how the blacke slauie smiles vpon the father;
As who should say, old Lad I am thine owne.

Qy. for *old Lad* read *old Dad*.

Romeo and Juliet.—
ACT I. SCENE 1, LINES 79, 80.

Rebellious Subiects, Enemies to peace,
Prophaners of this Neighbor-stained Steele.

Qy. for *Steele* read *soil*.

ACT I. SCENE 1, LINE 197.

Tell me in sadnessse, who is that you loue?

Read,—who *is't* that you love?—or,—who *'tis* that you
love. I believe in all modern editions the note of interro-
gation is omitted.

ACT I. SCENE 3, LINES 34, 35.

Shake quoth the Doue-house, 'twas no neede I trow to bid mee
trudge.

Qy. for *quoth* read *go'th*. Yet in Peele's "Old Wives'
Tale" (ed. Dyce; Routledge, 1861, p. 454) there is a
similar strange expression:—"bounce, *quoth* the guns."

Against this, however, may be set, “bounce goes the guns,” in Decker’s “Honest Whore,” Dodsley, ed. 1744, vol. iii. p. 167.

ACT II. SCENE 1, LINES 6, 7.

Nay, Ile coniure too.
Romeo, Humours, Madman, Passion, Louer.

Read,—*Romeo! humorous madman! passionate lover!*

ACT II. SCENE 2, LINES 160—163.

Bondage is hoarse, and may not speake aloud,
Else would I teare the Cauе where Eccho lies,
And make her ayrie tongue more hoarse, then [mine]
With repetition of my Romeo[’s name].

Qy. in first line read,—Bondage is *husht*.

NOTE.—[mine] in third line supplied by Qos. 4 and 5 ;
[’s name] in fourth line added by Steevens from 1st Qo.
sketch of the Play.

ACT III. SCENE 2, LINE 75.

Beautifull tyrant, fiend Angelicall.

Does not the antithesis require that instead of *Beautiful*
we should read *Bountiful*, or some such word ?

ACT III. SCENE 3, LINES 126, 127.

Thy Noble shape, is but a forme of waxe,
Digressing from the Valour of a man.

Valour : qy. *valure* == value.

ACT III. SCENE 5, LINE 66.

Is she not downe so late, or up so early?

I don't know how any sense is to be made of this line, yet it is retained unaltered by all the editors except Pope, who omits it altogether. I would read,

Is she *yet* downe so late, or up so early?

Timon of Athens.

—
ACT I. SCENE 1, LINE 283.

Long may he live in Fortunes.

Qy. read,—*in's* Fortune.

ACT II. SCENE 2, LINES 160—163.

—when every roome
Hath blaz'd with Lights, and braid with Minstrelsie,
I haue retray'd me to a wastefull cocke,
And set mine eyes at flow.

For *wastefull cocke*, I would read,—*wakeful cot*.

Substantially this conjecture, I find, has been anticipated by Jackson and Jervis, one reading *wakeful cock*, the other *wakeful couch*.

ACT III. SCENE 1, LINES 58—60.

And when he's sicke to death, let not that part of Nature
Which my Lord payd for, be of any power
To expell sicknessse, but prolong his hower.

For—part of Nature—read,—part *of's* nature ; or perhaps, adopting Haumer's change of *nature* to *nurture*, read,—part *of's nurture*.

ACT III. SCENE 6, LINES 95, 96.

You Fooles of Fortune, Trencher-friends, Times Flyes,
Cap and knee-Slaues, vapours, and Minute Jackes.

For *vapours* read *vampires*.

ACT IV. SCENE 3, LINES 208—211.

Be thou a Flatterer now, and seeke to thriue
By that which ha's undone thee; hindge thy knee,
And let his very breath whom thou'l obserue
Blow off thy Cap.

For—his very breath—read,—his *ev'ry* breath.

ACT IV. SCENE 3, LINES 380—382.

(Timon addresses the gold):—

Thou euer, yong, fresh, loued, and delicate wooer,
Whose blush doth thawe the consecrated Snow
That lyes on Dians lap.

Qy. For *Dians* read *Danae's*.

ACT V. SCENE 4, LINES 45, 46.

Thou rather shalt inforce it with thy smile,
Then hew too 't, with thy Sword.

Hew too 't appears to be always modernised to *hew to 't*, though what that may mean I know not. I think we should read,—Than *hew 't out* with thy sword.

Julius Caesar.

ACT I. SCENE 2, LINES 123, 124.

And that same Eye, whose bend doth awe the World,
Did loose his Lustre.

Whose bend: qy. *whose beam*.

Macbeth.

ACT I. SCENE 2, LINES 55, 56.

Till that Bellona's Bridegroome, lapt in proofe,
Confronted him with selfe-comparisons.

For *comparisons* read *caparisons*.

ACT I. SCENE 7, LINES 15, 16.

Who should against his Murtherer shut the doore,
Not beare the knife my selfe.

For *beare* read *bare*.

ACT I. SCENE 7, LINE 24.

Shall blow the horrid deed in euery eye.

For *eye* read *ear*.

ACT II. SCENE 1, LINES 17—19.

Being unprepar'd,
Our will became the seruant to defect,
Which else should free haue wrought.

Qy. read,

What, else, should free haue wrought.

ACT III. SCENE 4, LINES 75—78.

Blood hath bene shed ere now, i' th' olden time
Ere humane Statute purg'd the gentle Weale:
I, and since too, Murthers haue bene perform'd
Too terrible for the eare.

Point this passage thus,—

Blood hath bene shed ere now. I' th' olden time,
Ere humane Statute purg'd the gentle Weale—
I, and since too—Murthers haue bene perform'd
Too terrible for the eare.

ACT IV. SCENE 2, LINES 21, 22.

But floate upon a wilde and violent Sea
Each way, and mowe.

Read,—Each way *it moves.*

ACT V. SCENE 3, LINES 20, 21.

—this push
Will cheere me euer, or dif-eate me now.

Folios 2, 3, and 4, for *dis-eate*, have *disease*. Steevens and others, adopting Capell's and Jennen's conjecture,

changed to *disseat*, which change naturally carried with it the conjecture (Percy's) that *cheer* should be *chair*. Qy. read,—Will cheer me ever, or *defeat* me now.

ACT V. SCENE 7, LINES 12, 13.

But Swords I smile at, Weapons laugh to scorne,
Brandish'd by man that's of a Woman borne.

Qy. read,—But *words* I smile at, &c.

[—a' breaks *words*, and keeps whole *weapons*.
Henry V., III. 2, 33.]

ACT V. SCENE 8, LINES 25—27.

Wee'l haue thee, as our rarer Monsters are
Painted upon a pole, and under-writ,
Heere may you see the Tyrant.

Qy. read,

We'll have thee painted, as our rarer Monsters are,
And underwrit upon a scroll :
“Here may you see the Tyrant.”

ACT V. SCENE 8, LINES 40—43.

He onely liu'd but till he was a man,
The which no sooner had his Prowesse confirm'd
In the unshinking station where he fought,
But like a man he dy'de.

For the second line read,—

The which no sooner had his prowesse prov'd ;
or,
No sooner had his prowess this confirm'd.

Hamlet.

ACT I. SCENE 4, LINES 36—38.

—*the dram of eale*
Doth all the noble substance of a doubt
To his own scandal.

Enter Ghost.

Hor. Look, my lord, it comes !

I give these lines as they stand in the Cambridge Edition, which follows the reading of the 2nd and 3rd Quartos. Quartos 4, 5, and 6 print *ease* instead of *eale*. It is scarcely necessary to observe that in the early sketch of the Play (Qo. 1) and in the Folios there is no corresponding passage. I shall not here attempt to analyse the vast mass of conjectural emendations of this difficult speech, believing as I do with the Cambridge Editors that none are satisfactory ; but shall at once proceed to submit for consideration my own contribution to the heap. I propose, then, to read,—

—*the bran of meal*
Doth all the noble substance of *it* doubt :
So this one scandal

Enter Ghost.

Hor. Look, my lord, it comes !

It seemed to me that the key to the solution of the difficulty lay in the four mysterious letters, *e a l e* ; if they may be formed by the addition of an *m* into the word *meale* (the usual old spelling of meal), the change of the preceding word *dram* to *bran* is obvious, and we have then a sentence singularly in accordance with the argument of Hamlet's speech, namely, that one particular fault or defect will in the general opinion discredit many fine qualities. He

repeats this argument over and over again, and illustrates it by the homely simile of the bran doubting or discrediting all the noble substance of the meal. He is then proceeding to the "moral" of his argument, which is that this one scandal of drunkenness darkens the reputation of the Danes, when the entry of the ghost makes him break off his speech, and Horatio completes the line by exclaiming, "Look, my lord, it comes!"

If the *bran of meal* is accepted, the change of *of a* to *of it* hardly needs apology.

On the change of *To his own* to *So this one*, it must be remarked that, as three separate errors of the press, they might easily be disposed of; it is their all three coming together that "must give us pause."

In *So*, the *S* being next the *T*, the error would be easily accounted for. *His* and *this* are so frequently confounded in the old copies, that no one would hesitate to correct where the sense of a passage required the change. In this very play of "Hamlet" I have noted fourteen instances. The corruption of *one* into *own* is a much more interesting subject of investigation, but I think the error is likely to have arisen from the similarity in sound of the two words. See note on "Two Gentlemen of Verona," Act. II. Scene 1, Lines 1, 2, pronunciation of *on* and *one*, where also I have noted two instances of *one* and *own* being confounded.

The simile of the *bran and meal* seems to have been a favourite one with the writers of the Elizabethan period. Shakespeare, who so rarely repeats himself, uses it in two other places. In "Cymbeline":—

Nature hath *meal and bran*, contempt and grace.

Again, in "Coriolanus":—

——he is ill school'd
In bolted language; *meal and bran* together
He throws without distinction.

ACT I. SCENE 5, LINE 76.

Cut off euen in the Blossomes of my Sinne.

Read,—*blossom of my sins.*

ACT II. SCENE 2, LINES 257, 258.

You are welcome: but my Vnckle Father, and Aunt Mother are deceiu'd.

For *Aunt Mother*, read *Mother-Aunt*. Hamlet's mother had become his aunt just as his uncle had become his father.

ACT III. SCENE 1, LINES 98—100.

And with them words of so sweet breath compos'd,
As made the things more rich, [their] perfume left
Take these againe.

Read,—Take *them* again.

NOTE.—[their] in second line is supplied from Qos., which also have *lost* for *left*. *Left*, however, is a very good reading, or qy. *reft.*

ACT III. SCENE 4, LINES 152—155.

Forgiue me this my Vertue,
For in the fatnesse of this [these] pursie times,
Vertue it selfe, of Vice must pardon begge,
Yea courb, and woe, for leauue to do him good.

In the first line, qy. read, — Forgiue me this, my Virtue.

NOTE.—In last line, the word *courb* in modern editions is usually printed *curb*. *Courb*, to bend, seems to me a better reading here than *curb*, to restrain.

Act IV. SCENE 7, LINES 16—21.

The other Motive,
 Why to a publike count I might not go,
 Is the great loue the generall gender beare him,
 Who dipping all his Faults in their affection
 Would like the Spring that turneth Wood to Stone,
 Conuert his Gyues to Graces.

For *Gyues*, in last line, read *gyres*. His *gyres*, *i. e.*, his “wild and whirling” actions, his mad eccentricities.

Act V. SCENE 2, LINES 96—98.

Hamlet. Mee thinkes it is very soultry, and hot for my Complexion.
Osricks. Exceedingly, my Lord, it is very soultry, &c.

The Quartos have,—and hot, or my complexion,—which Warburton adopted, adding after *complexion* a dash, to mark the sentence as uncompleted.

I suspect that Hamlet’s speech should end at *hot*, and that *for my complexion* is a petty oath (*Fore my complexion!*) which should be given to Osrick. See Rosalind, in “As You Like It,”—Good my complexion !

King Lear.

Act I. SCENE 1, LINES 172—177.

Five dayes we do allot thee for prouision,
To shew thy selfe a man of the world.

If on the *tenth day* following,—read,—*se'nth day*; the sense of the passage requires this alteration. Collier's MS. Corrector accordingly has *seventh*; but if we may contract *seven-nights* to *se'nnights*, why not *seventh* to *se'nth*?

Othello.

ACT I. SCENE 3, LINES 260—264.

I therefore beg it not
To please the pallate of my Appetite:
Nor to comply with heat the yong affects
In my defunct, and proper satisfaction.
But to be free, and bounteous to her minde.

Read the last three lines thus:—

Nor to comply with heat the young affects—
In *me* defunct—but for *her* satisfaction,
And to be free and bounteous to her mind.

(The young affects, *i. e.*, which affects the young.)

ACT II. SCENE 1, LINES 25—28.

The Ship is heere put in: A *Verenessa*, *Michael Cassio*
Lieutenant to the warlike Moore, *Othello*,
Is come on Shore: the Moore himselfe at Sea
And is in full Commission heere for Cyprus.

Read,

The ship is here put in,
 "La Veronesa :" Michael Cassio,
 Lieutenant to the warlike Moor, Othello,
 Is come on shore. The Moor *himself's* at sea,
 And is in full commission *bound* for Cyprus.

NOTE.—*Himself's* is an alteration of Rowe's.

ACT II. SCENE 1, LINES 166—168.

With as little a web as this, will I ensnare as great a Fly as Cassio.
 I smile vpon her, do : I will giue thee in thine owne Courtship.

Qy. in second line for—I will giue thee—read,—I will
glue thee.

NOTE.—Folio 2 has,—gyve thee ; the Quartos,—catch
 you.

ACT II. SCENE 3, LINES 203—206.

What in a Towne of warre,
 Yet wilde, the peoples hearts brim-full of feare,
 To Manage priuate, and domesticke Quarrell, &c.

Read,

What! in a town *with* war,
 Yet wild, &c.

ACT III. SCENE 4, LINES 39, 40.

For heere's a yong, and sweating Diuell heere
 That commonly rebels.

Read,—For *there's* a young, &c.

ACT IV. SCENE 1, LINE 233.

Othe. I am glad to see you mad.
Des. Why, sweete Othello?

This speech of Desdemona's should be marked as exclamatory—Why, sweet Othello!—This is one of the innumerable instances in which the printers used the “?” for the “!”

ACT IV. SCENE 2, LINES 240, 241.

Rodrigo. I will heare further reason for this.
Iago. And you shalbe satisf'd.

Read this second line,—And you shall: be satisfied.

Antony and Cleopatra.
—♦—

ACT I. SCENE 2, LINES 64, 65.

Amen, deere Goddess, heare that prayer of the people.

Read,—of *thy* people.

ACT I. SCENE 4, LINES 28—33.

But to confound such time,
That drummes him from his sport, and speakes as lowd
As his owne State, and ours, 'tis to be chid:
As we rate Boyes, who being mature in knowledge,
Pawne their experience to their present pleasure,
And so rebell to iudgement.

Read the last four lines thus,—

—*he's* to be chid
As we rate boys, who, being mature in knowledge,
Pawns his experience to *his* present pleasure,
And so rebels to judgment.

Boys are not mature in knowledge, and cannot pawn experience nor rebel against judgment they do not possess; but Antony being so, and doing thus, is to be chidden as a boy.

Act II. SCENE 1, LINES 38, 39.

—I cannot hope,
 Cæsar and Anthony shall well greet together.

It was not Menas' cue to *hope* that they would ; his hope, if he was true to Pompey, must have been the other way; read, therefore,—I cannot *hold*.

Act II. SCENE 2, LINES 232—236.

I saw her once
 Hop forty Paces through the publicke streete,
 And hauing lost her breath, she spoke, and panted,
 That she did make defect, perfection,
 And breathlesse powre breath forth.

In the last line, the Folios 3 and 4, for *breath*, have *breathe*, and on their authority (?) the line has always, I believe, been given thus,—

And, breathless, power breathe forth.

If we modernise the spelling, I think we should read, what I believe to be the sense of the 1st Folio as given above,—

And, breathless, *pour* breath forth.

NOTE.—In the Cambridge Edition *power* is given as the reading of all the Folios. Booth's Reprint and Staunton's Facsimile of the 1st Folio have *pou're*, the form in which the verb *pour* is frequently there printed ; as, indeed, to the present day it is still frequently pronounced.

Act II. SCENE 6, LINES 29—31.

Be pleas'd to tell vs,
(For this is from the present) how you take
The offers we haue sent you.

For *present*, in second line, read *purpose*.

NOTE.—In F. 1 the whole of this line is included in the parentheses.

Act II. SCENE 7, LINES 108—110.

—
the Boy shall sing.
The holding euery man shall beate as loud,
As his strong sides can volly.

For *beate*, Folios 3 and 4 have *beat*. Theobald, whose reading is generally adopted, changed to *bear*. To *bear* the holding or burthen of a song is of course a usual expression ; but I incline to think that in the present instance the word wanted is—*bleat*.

Act III. SCENE 13, LINES 55—57.

Cleopatra. Go on, right Royall.
Thidias. He knowes that you embrace not Anthony
As you did loue, but as you feared him.

Read,

<i>Cleo.</i>	Go on.
<i>Thid.</i>	Right Royal!
He knows, &c. &c.	

MEM.—In modern editions *Thidas* becomes *Thyreus*.

ACT III. SCENE 13, LINES 195, 196.

Now hee'l out-flare the Lightning, to be furious
Is to be frightened out of feare, &c.

Read, rather,—*outflare* the Lightning.

ACT IV. SCENE 8, LINES 35—39.

—Trumpeters
With brazen dinne blast you the Citties eare,
Make mingle with our rattling Tabourines,
That heauen and earth may strike their sounds together,
Applauding our approach.

In third line, for *Make mingle*, read, *Make 't tingle*,—i. e.—
Make the city's ear tingle with our rattling tambourines.

ACT V. SCENE 1, LINES 14—17.

The breaking of so great a thing, should make
A greater cracke. The round world
Should haue shooke Lyons into ciuill streets,
And citizens to their dennes.

Qy. for second line read,—

A greater crack in the round world;—

ACT V. SCENE 1. LINES 26-30.

Cæsar. Looke you sad friends,
The Gods rebuke me, but it is Tydings
To wash the eyes of Kings.
Dollabella. And strange it is,
That Nature must compell us to lament
Our most perfidit deeds.

This second speech Theobald gives to Agrippa; I would continue it to Cæsar, and in the last line, for *perfited*, would read,—*perfited*.

ACT V. SCENE 2. LINES 137—139.

This is the breefe of Money, Plate, & Jewels
I am possest of, 'tis exactly valewed,
Not petty things admitted.

For last line read,—*No petty things omitted.* I was not aware when I made this alteration that Theobald read,—
Not petty things omitted.

MEM.—In the Folios there is a colon after *breefe* in the first line, struck out by Pope.

Cymbeline.

Act I. SCENE 1, LINES 104—106.

I neuer do him wrong,
But he do's buy my Injuries, to be Friends :
Payes deere for my offences.

Read,

I never do him wrong
But he does buy my Injuries; to be Friends,
Pays dear for my offences.

ACT I. SCENE 5, LINES 27—29.

Enter PISANIO.

[*Queen aside.*] Heere comes a flattering Rascall, vpon him
Will I first worke; Hee's for his Master,
And enemy to my Sonne.

Read in two last lines,—

—he's, for his master,
An enemy to my son.

ACT I. SCENE 5, LINE 68.

Thinke what a chance thou changest on.

The queen is urging Pisanio to abandon the cause of Posthumus, and to serve that of her son Cloten. She has already asked him what he can expect by being a “de-pender on a thing that leans.”

Read,

Think what a chance thou *hangest* on.

ACT I. SCENE 6, LINES 101—103.

This object, which
Takes prisoner the wild motion of mine eye,
Fiering it onely heere.

The 2nd, 3rd, and 4th Folios, followed, I believe, by all the editors, read,—*Fixing* it only here. It seems to me that “fiering” (firing, giving fire to) is a very good reading, and should be restored.

ACT II. SCENE 4, LINES 20—26.

Our countrymen
Are men more order'd, then when Julius Cæsar
Smil'd at their lacke of skill, but found their courage
Worthy his frowning at. Their discipline,
(Now wing-led with their courages) will make knowne
To their Approuers, they are People, such
That mend upon the world.

The usual reading, founded on the 2nd, 3rd, and 4th Folios, of lines four and five is,—

Their discipline,
Now mingled with their courages, will make known.

I would read,—

Their discipline
(Now winged) with their courages will make known.

i. e., now *fledged*.

ACT II. SCENE 5, LINE 27.

All Faults that name, nay, that Hell knowes.

The 2nd, 3rd, and 4th Folios have,—All faults that *may be named*, &c. A simpler, and I believe a better, alteration would be,—

All faults that *man*, nay, that Hell knows.

Dyce conjectured,—that *have a name*; Sidney Walker,—that *man can name*.

In the last lines of this scene Posthumus exclaims (his theme being the supposed viciousness of women),—

Ile write against them,
Detest them, curse them : yet 'tis greater Skill
In a true Hate, to pray they haue their will :
The very Diuels cannot plague them better.

Qy. is this last line the cynical note of some reader of the MS. play, accidentally foisted into the text? The sense and sentence is complete without it, and the speech should surely end with the rhyming couplet.

ACT III. SCENE 1, LINES 47—49.

Cæsars Ambition,
Which swell'd so much, that it did almost stretch
The sides o' th' World.

Qy. read,

To th' sides o' th' World.

ACT III. SCENE 1, LINES 83, 84.

I know your Masters pleasure, and he mine :
All the Remaine, is welcome.

Read,

All that remains is—“ Welcome.”

ACT III. SCENE 2, LINES 40—43.

[POSTHUMUS' *letter to IMOGEN.*] Justice, and your Fathers wrath (should he take me in his Dominion) could not be so cruell to me, as you: (oh the deerest of Creatures) would euen renew me with your eyes.

Read the last part thus,—as you, O the dearest of creatures, would *you not now* renew me with your eyes.

ACT III. SCENE 4, LINES 2, 3.

Ne'er long'd my Mother so
To see me first, as I have now.

Read,—as I *do* now.

ACT III. SCENE 4, LINES 61—64.

So thou, Posthumus
Wilt lay the Leauen on all proper men ;
Goodly, and gallant, shall be false and perjur'd
From thy great faile.

Qy. read,

So thou, Posthumus,
Wilt lay the leaven on all ; proper men,
Goodly and gallant, shall be, &c. &c.

ACT III. SCENE 4, LINES 138—140.

I' th' worlds Volume
Our Britaine seemes as of it, but not in't :
In a great Poole, a Swannes-nest.

Read,

Our Britain seems as *in it*, but not *of it*.

ACT III. SCENE 4, LINES 169—174.

I haue already fit
 ('Tis in my Cloake-bagge) Doublet, Hat, Hose, all
 That answer to them : Would you in their seruing,
 (And with what imitation you can borrow
 From youth of such a season) 'fore Noble Lucius
 Present your selfe, &c.

Qy. in third line read,—Would you in their *seeming*.

ACT III. SCENE 5, LINES 7—9.

So Sir : I desire of you
 A conduct ouer Land, to Milfor-Hauen.
 Madam, all joy befall your Grace, and you.

Read the last line thus :—

All joy befall your grace ! Madam, and you !

Lucius is addressing the king; he wishes him all joy, and then, turning to the queen, he wishes her the like.

ACT III. SCENE 5, LINES 26, 27.

'Tis not sleepy businesse,
 But must be look'd too speedily, and strongly.

Read,—'Tis *no* sleepy business.

ACT IV. SCENE 2, LINES 140—144.

— the which he hearing,
 (As it is like him) might breake out, and sweare
 Heel'd fetch us in, yet is't not probable
 To come alone, either he so undertaking,
 Or they so suffering.

In fourth line, for—To come alone—read,—*He'l d* come alone.

ACT IV. SCENE 2, LINES 167—170.

Poor sicke Fidele.
Ile willingly to him, to gaine his colour,
Il'd let a parish of such Clotens blood,
And praise my selfe for charity.

In second line read,—to gain *him* colour.

ACT V. SCENE 3, LINES 91—93.

Lay hands on him: a Dogge,
A legge of Rome shall not returne to tell
What Crows haue peckt them here.

In the second line I believe all modern editions have—
A *leg* of Rome. In “Timon of Athens,” Act III. Sc. 6
Line 79, we find, “the common *legge* of people,” and in this
instance Rowe—followed, I believe, by all editors—changes
the word *legge* to *lag*.

It seems to me that in both these cases the meaning of
the word *legge* is identical, and that any change in the one
case must be also adopted in the other.

ACT V. SCENE 4, LINES 26—28.

—and so great Powres,
If you will take this Audit, take this life,
And cancell these cold Bonds.

Qy. in second line read,—

If you will *make* this audit, take *my* life.

Pericles.

ACT I. SCENE 1, LINES 15—18.

Her face the book of praises, where is read
Nothing but curious pleasures, as from thence
Sorrow were ever rackt, and testy wrath
Could never be her mild companion.

For last line read,—

Could never be her *mild* companion;

or,

Could never be *in* her mild company.

MEX.—Punctuation corrected in the above extract.

ACT I. SCENE 1, LINES 27—29.

Before thee stands this faire Hesperides,
With golden fruite, but dangerous to be toucht :
For death like Dragons here affright thee hard ?

Read last line,—

For death, like dragons, here affrights thee hard !

Malone read,—

For death-like dragons here affright thee hard.

Wrongly, as I think ; the meaning of the passage being that death guarded Antiochus' daughter as the dragons the gardens of the Hesperides.

See also lower down in this same speech, lines 38—40,
alluding to the impaled heads of former competitors,—

Here they stand martyrs slain in Cupids warres;
And with dead cheeks advise thee to desist,
For going on deaths net, whome none resist.

Read,—For going on death's *met*, &c.

ACT I. SCENE 2, LINES 1—3.

Why should this change of thoughts,
The sad companion dull-ey'd melancholly
By me so us'd a guest, &c. &c.

Qy. for *change of thoughts*, read, *cast of thought*; and read,
with Dyce, *Be my*, instead of *By me*, in third line.

ACT I. SCENE 3, LINES 22, 23.

So puts himself unto the shipmans toy,
With whom each minute threatens life or death.

Read in second line,—threatens life *with* death.

MEM.—Prose in all the old copies; verse first by Rowe.

ACT II. SCENE 3, LINES 63, 64.

And Princes not doing so, are like to Gnats,
Which make a sound, but kill'd, are wondred at.

In second line read,—but *still ne'er* wonder'd at.

Act III. (GOWER), LINE 14.

What's dumbe in shew, I'le plain with speech.

After this follows the dumb show.

Qy. instead of—What's dumbe in shew—read,—What's *dark* in show. Gower's intention, which he also carries out after the dumb show has left the stage, is only to plain (or explain) those parts of the dumb show which might seem obscure to the audience.

Act IV. (GOWER), LINES 11—16.

—but alack
That monster Envy oft the wrack
Of earned praise, Marina's life
Seek to take off by treason's knife,
And in this kinde, our Cleon hath
One Daughter and a full grown wench.

The want of rhyme in these two last lines has led to a corruption of the sense in modern editions. Malone and Steevens, placing a full stop at *knife*, read,

And in this kind hath our Cleon
One Daughter and a wench full grown.

What is to be understood by Cleon having a daughter *in this kind* I do not pretend to know ; but it is quite clear that the intention of the passage, as given above, is, that Envy seeks to destroy Marina, *and in this kind*, i. e., *and in this manner*. Read, therefore,

And in this kind: Cleon doth own
One daughter and a wench full grown.

I am not satisfied with the rhyme, but I am confident I have restored the sense. *Seek* in fourth line should, of course, be *Seeks*.

Act IV. (GOWER), LINES 23—25.

Or when she would with sharp needle wound
 The cambrick, which she made more sound
 By hurting it,—

In the first line we should either adopt Malone's alteration of *needle* to *needl*, or else read,—*she'l'd*, for *she would*.

Lower down, in same chorus, lines 45, 46,—

—*the unborn event,*
I do command to your content,—

Read,

—*the unborn event*
I do command to your intent,—

Act IV. SCENE 1, LINES 79—81.

I never kill'd a Mouse, nor hurt a Flye. I trod upon a worme once against my will, but I wept for it.

The first three Quartos omit *once* after *worm*, and all the old copies print the speech as prose. Divided as by Malone, I would read,—

I never kill'd a mouse, nor hurt a fly,
Nor trod upon a worm against my will,
 But I wept for it.

Act IV. SCENE 4 (GOWER), LINES 13—16.

Old Hellicanus goes along behinde,
 Is left to govern it: you bear in minde
 Old Escanes, whom Hellicanus late
 Advanc'd in time to great and high estate.

A very slight correction of the punctuation makes this passage perfectly clear,—

Old Hellicanus goes along. Behind
Is left to govern it, you bear in mind,
Old Escanes, whom Hellicanus late
Advanced in time to great and high estate.

Malone and Steevens between them—followed, I believe, by most editors—turned the passage completely inside out, thus,—

Old Escanes, whom Helicanus late
Advanced in time to great and high estate,
Is left to govern. Bear you it in mind,
Old Helicanus goes along behind.

I find that to some readers the *it* in *to govern it* is a stumbling-block ; *it*, they contend, is a relative without an antecedent, for though, of course, Tyre is the place Old Escanes is to govern, yet Tyre is not mentioned in Gower's speech. As I understand the phrase, *to govern it* means simply to act the part of governor, just as in "Taming of the Shrew," Act III., end of Scene 2,—Shall sweet Bianca practise how to *bride it*?—means, shall she practise how to act the part of bride? See also "Winter's Tale," Act IV. Scene 4, Line 438,—Being now awake, I'll *queen it* no inch further.

ACT IV. SCENE 6, LINE 89.

How's this? how's this? some more, be sage.

Read,—*No more; be sage!* or, *Come now; be sage!*

THE END.





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